

church in Helsinki (1988). In describing Olari church, he even broadened the context of the building into the populist Robert Venturi rhetoric of "Is not Main Street almost alright?": "Olari church and parish centre are an example of what an architect's Italian trip can lead to. Everything started from the similarity of the building site to the Imperial Forums in Rome. Merituulentie Road cuts through the site like Via dei Fori Imperiali between two hills. The football pitch and car-parking areas are forums. The white steel shelter and petrol pumps of the Teboil filling station play the part of the broken marble columns. The Saab-Scania car showroom is the Basilica of Maxentius, the shopping centre is Trajan's Market and the huge colonnaded Niittykumpu 'apartment block on pillars' is the overbearing Vittorio Emanuele monument. The purpose of the church and parish centre in the landscape is to function as the brick wall of the imperial palaces of the Palatine with its substructures". Similarly, the design of St. Michael's church and parish centre involved designing the building as a fragmented cityscape, emphasised through different form displacements and materials -a method usually associated with Aalto. The church itself, once Finnish granite proved too expensive, was to be built in red and white brick stripes, and the Paavilainens travelled to Sienna to literally measure the stripes on Sienna Cathedral "to know what were the correct proportions for the stripes".

In conclusion it should be stated that 'south' has been far more than a synonym for classicism or enculturation. Modernism itself was a product from the 'south': indeed, there was always an argument that Le Corbusier's theories applied not so much universally as to a Mediterranean climate and culture. With increased globalization, identity has increasingly been seen as a question of the exploitation of difference, but which in a geographically peripheral country still gets interpreted through 'essentialist' ideas connected to national identity.

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Sigurd Lewerentz. The wise, right and magnificent game of the inhabitant on stage

Arturo Frediani Safarti

Between 1933 and 1937 Sigurd Lewerentz conceived and then built the single family house that helped him to mutate into a "new" architect. Villa Edstrand isn't a pristine work, nor a clear statement of purpose, but an arduously compounded task where a sincere self-critical attitude and a deep research on the goals that might be achieved in an architectural process can be foreseen.

During the process Lewerentz became slowly aware that architecture could no longer be understood as one of the Fine Arts but rather as a "Practical Art", convenient for the inhabitant, and whose end is other than itself (Aristotle). The tale of the deed would cease to be a simple alibi on the form. Composition would become a strategic deal with the events. Form would meet an "ethic" purpose rather than a "plastic" one. The small building in the Swedish southern shore can be understood as the addition of several episodes, linked experiences or environmental sequences that, while intertwined, precipitate in the form of a synthetic script. Lewerentz focuses on the Leistungsform of the project, in its formal ability to enable action to happen and to recall the narrative nature of the events.

The process ceases to be a coherent formal issue and now brings to the surface the sort of violence that is detectable in many ancient buildings as the centuries and the renovations have gone by. Lewerentz adopts his old mate Hugo Häring's motto: "Is purposeless to determine form, to force it by any norms or to dictate it".

The structure of the plot beats the stylistic structure. Composition is no longer driven by language conventions and puts forward the intervention of the scenery, encourages the environmental staging of the experience and finally promotes its spatial synthesis.

The project faces the conflict set between the inner nature of compositional issues and the chances of enjoying a given space. The compositional concerns and the room for opportunities do not always go along well and very seldom are concomitant. There's no possible strict aesthetic control if we want to

take into account both at once.

The Edstrand Villa is a conglomerate as refined as its inhabitants but as archaic as their drives. Positivist certainty and Art redemption go both against the premonition of a permanent architectural-cored, exploratory and anti-dogmatic attitude.

The house is the premonition of an affinity with reality that yet was about to evolve and bloom in the form of the new-empiric post-war architecture.

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